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ENG 1002G-012: Composition and Literature

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**English 1002G-012—Composition and Literature
Fall 2010**

Dr. Campbell
CH 3572, 581-6974
Office hours TTH 12:30-2:00pm; 3:30-4:30
and by appointment

TTH 6:30-7:45pm
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Texts

Abcarian and Klotz, *Literature and the Human Experience*, 9th ed.
Griffith, *Writing Essays about Literature*, 7th ed.
Meyer, class handout.
Hemingway, "Hills Like White Elephants," class handout
Chopin, "The Story of an Hour," class handout

E-Reserves

Tan, "A Pair of Tickets"
Holland, "The Question: Who Reads What How?"
Euripides, *Medea*
Shakespeare, *Much Ado About Nothing*

Course Description

This course focuses on developing your critical thinking and writing skills through literary studies. We will work as a large group, in small groups, and one-on-one in conferences to hone your reading, writing, and editing skills. You will present drafts to your groups and occasionally to the class as a whole; thus, there will be a writers' workshop quality to our class time. Needless to say—your attendance is crucial to this learning process.

Objectives

- To **write rhetorically astute papers** in which words, sentences, and paragraphs develop a central idea. These papers should reflect a command of the writing process: to that end, you will practice prewriting strategies for formulating a thesis, methods for planning and drafting a paper, and strategies of revising for clarity and adequate development.
- To **develop research skills**: you will explore a variety of types of sources and ways to access them. You will analyze those sources regarding their merit for your projects.
- To **develop skills in critical reading**: you will practice being a discerning reader, as well as a discerning critic and editor of your own work and that of others.
- To **explore a variety of theoretical approaches** to literary studies: you will be introduced to an array of critical ways to think about literature.

The Writing Center

Please make use of EIU's Writing Center, located at 3110 Coleman Hall, this semester. The consultants there can help you with brainstorming, organizing, developing support for, and documenting your papers. One caveat: the Writing Center is not a proofreading or editing service. It is a place where you can learn how to become a more thoughtful, independent, and rhetorically effective writer. To schedule an appointment, drop by or call 581-5929.

Policies

--The English Department statement on plagiarism stipulates that any teacher who discovers an act of plagiarism--"The appropriation or imitation of the language, ideas, and/or thoughts of another author and representation of them as one's original work" (*Random House Dictionary of the English Language*)--has the right and the responsibility to impose upon the guilty student an appropriate penalty, up to and including immediate assignment of a grade of F for the assigned essay and a grade of NC for the course, and to report the incident to the Judicial Affairs Office.

--Hand papers in on time. ***Papers more than a class day late without a University-approved excuse will not be accepted. Missed in-class writing response and in-class group work cannot be made up.***

--If you have a documented disability and wish to receive academic accommodations, please contact the Coordinator of the Office of Disability Services (581-6583) as soon as possible.

--Be prepared for class. You'll get a lot more out of class discussions if you are participating in them, and I'll notice if you do not seem prepared to participate.

Requirements and Grades

1. To pass English 1002G, you must have a grade of A, B, or C at the end of the semester. Anything below constitutes a grade of NC, no credit and will result in you having to retake the course. (An NC is not factored in to your GPA.) The prerequisite for the course is English 1001G.

2. Turning in work—you will turn in your essays in a folder. The polished, finished paper will go in the right pocket. The drafts and pre-writing exercises will go in the left pocket. Finished papers will be word-processed and will follow the MLA guidelines for essays. See Chapter Eleven and, in particular, the Sample Research Paper in *Writing Essays about Literature*.

Essay 1	20%
Essay 2	20%
Essay 3	20%
Revisions	15%
Major Paper	25%
Total	100%

Important Reminder

All students must submit a document from 1001G or 1002G as part of the requirements for their **Electronic Writing Portfolio (EWP)**. This is a University requirement for graduation. For more information, visit the following web site: <http://www.eiu.edu/~assess/ewpmain.php>

Tentative Schedule

T. Aug. 24—Go over syllabus.

Homework: read Chs. 1 and 2 in *Writing Essays about Literature* (WEL) and Meyer handout.

Unit One—Short Fiction

Note: Before reading each selection from *Literature: The Human Experience* (indicated with page numbers after titles) read the short biography of the author in the back, starting on p. 1528.

Th. Aug. 26—Discuss chapters in WEL and Meyer handout. In class, read Hemingway, "A Clean, Well-Lighted Place" (107) and Chopin, "The Storm" (992). From class handouts, read Hemingway's "Hills Like White Elephants" and Chopin's "The Story of an Hour." Discuss in light of Meyer's

introduction to theory.

Homework: Read Murakami's "On Seeing the 100% Perfect Girl..." (143) and Achebe, "Marriage is a Private Affair" (1277). Read also, Ch. 3, "Interpreting Fiction" in WEL.

T. Aug. 31—Discuss Ch. 3 in WEL. Finish discussing Hemingway and Chopin. Begin Murakami and Achebe.

Homework: Read Tan, "Two Kinds" (465) and Jian, "The Abandoner" (1067). From E-Reserves, read Tan, "A Pair of Tickets"

Th. Sept. 2—Finish Murakami and Achebe. Begin Tan and Jian.

T. Sept. 7—Finish Tan and Jian.

Th. Sept. 9—Catch-up Day to finish discussing short fiction.

Homework: Bring a list of three possible topics for Essay 1, with two or three approaches to writing about these texts (fiction) listed for each possible topic, to next class. Read chapters 9-11 in WEL. Read also, "The Research Paper" (63) in *Literature*.

T. Sept. 14—Workshop for Essay 1 begins. Present possible topic and approaches. (Brainstorming and free-writing sessions, followed by early-stage outlining.)

Homework: a) **research** the writer/story/critical elements that you plan to discuss in your essay; b) **write** the first rough draft of your essay for next class. Bring **three copies** to class.

Th. Sept. 16—Groups: Peer Critique of Drafts. Address issues regarding documenting sources, incorporation of quotations and paraphrasing, general use of MLA Style. Homework: revise drafts for next class.

T. Sept. 21—**Turn in polished, complete Essay 1**, along with early drafts and pre-writing exercises, in your folder.

Homework: Read Ch. 5 in WEL, "Interpreting Poetry" and Holland's essay in E-Reserves.

For the next unit, also read the following poems: Shakespeare, "Sonnet 18" (1095), Hughes, "Harlem" (489), Piercy, "The truth according to Ludd" (500), Pinsky, "An Old Man" (503), Blake, "The Tyger" (152); Frost, "Birches" (164), "The Road Not Taken" (165), Gioia, "Unsaid" (186), Earle, "Rich Man's War" (512), Shelley, "Ozymandias" (1382), Donne, "Death Be Not Proud" (1382), Dickinson, "After great pain..." (1386), Yeats, "Sailing to Byzantium" (1388), Frost, "Nothing Gold Can Stay" (1392), "Stopping by Woods on a Snowy Evening" (1393), Cumming, "O sweet spontaneous" (1397), Auden, "Musée des Beaux Arts" (1399), Ferlinghetti, "In Goya's Greatest Scenes" (1401), Sexton, "Starry Night" (1403), Finkel, "The Great Wave: Hokusai" (1405), Shakespeare, "Fear No More..." (1379).

Note: You need to read poems several times, so go ahead and get started.

Unit Two—Poetry

Th. Sept. 23—Begin discussing poetry: consider Holland's essay. Do about a third of the poems. Group analyses and discussion.

T. Sept. 28—Discuss further Ch. 5 in WEL. Do next third of poems. Group analyses and discussion.

Th. Sept. 30—Revision of Essay 1 is due. Do final third of poems. Group analyses and discussion.
Homework: Bring a list of three possible topics for Essay 2, with two or three approaches to writing about these texts (poetry) listed for each possible topic, to next class.

T. Oct. 5—Workshop for Essay 2 begins. Present possible topics and approaches to Essay 2. (Brainstorming and free-writing sessions, followed by early-stage outlining.) **Sign up for conferences.**
Homework: a) **research** the writer(s)/poetry/critical elements that you plan to discuss in your essay; b) **write** the first rough draft of your essay for your Conference. Bring **three copies** for next class.

Th. Oct. 7—Conferences on Essay 2. Bring the copies of your draft. Have a list of at least 3 specific questions regarding organization, sentence structure, diction, and/or specific issues regarding writing about poetry that you would like to discuss with the instructor. Be prepared to discuss your attention to thesis, organization, and use of examples in this paper, as well as documentation.

T. Oct. 12—Conferences on Essay 2. Bring the copies of your draft. Have a list of at least 3 specific questions regarding organization, sentence structure, diction, and/or specific issues regarding writing about poetry that you would like to discuss with the instructor. Be prepared to discuss your attention to thesis, organization, and use of examples in this paper, as well as documentation.

Th. Oct. 14—Work on papers. This would be a good day to schedule a Writing Center visit.

T. Oct. 19— Finished, polished Essay 2 is due, with draft(s) and pre-writing work.
Homework: Read *Antigone* (514). In WEL, read Ch. 4, “The Elements of Drama”

Unit Three—Drama

Th. Oct. 21—Discuss Ch. 4 from WEL. Begin *Antigone*

T. Oct. 26— Finish *Antigone*.
Homework: Read *Medea* in E-Reserves

Th. Oct. 28—Begin *Medea*.
Homework: Read *Othello* (1144)

T. Nov. 2— Revision of Essay 2 is due. Finish *Medea*. Begin *Othello*.
Homework: Read *Much Ado* in E-Reserves

Th. Nov. 4—Finish *Othello*. Begin *Much Ado*.

T. Nov. 9—Finish *Much Ado*.
Homework: Bring a list of three possible topics for Essay 3, with two or three approaches to writing about these texts (drama) listed for each possible topic, to next class.

Th. Nov. 11—Workshop for Essay 3 begins. Present possible topics and approaches. (Brainstorming and free-writing sessions, followed by early-stage outlining.)
Homework: a) **research** the writer/play critical elements that you plan to discuss in your essay; b) **write** the first rough draft of your essay for next class. Bring **three copies** of your complete draft to the next class.

T. Nov. 16— Groups: Peer Critique of drafts. Address issues regarding documenting sources, incorporation of quotations and paraphrasing, general use of MLA Style.
Homework: Finalize Essay 3.

Th. Nov. 18—**Finished, polished Essay 3 is due**, with draft(s) and pre-writing work.
Homework: Review chapters 9-11 in WEL. Review “The Research Paper” (63) in *Literature*
 Prepare oral proposals for Major Paper: Think back over all the texts that we have read this semester. Consider how you might formulate a thesis for your major research paper making use of texts that you would like to work with further regarding themes, historical considerations, or other critical viewpoints. Remember that you may start a completely new paper or you may choose to significantly expand one of your three previous essays. Bring to the next class a list of three possible topics, with ideas for development for each, for your major research paper. **Remember that this paper is the equivalent of your final exam for this class.**

T. Nov. 23—Thanksgiving Break

Th. Nov. 25—Thanksgiving Break

Unit Four—The Major Paper

T. Nov. 30—Workshop for Major Paper begins. In class, present major research project ideas. Review ways to begin or continue the research process.

Homework: Do Library Research Exercise. Begin drafting your paper. Bring to next class at least three pages of your draft, especially concentrating on having a clear introduction and thesis statement for Peer Critique. **Bring 3 copies to class.**

Th. Dec. 2—Groups: Peer Critique of drafts. Key focus: setting up the paper. **Sign up for conferences.**

Homework: Complete drafts. **Bring 2 copies** of complete drafts to conferences.

T. Dec. 7— **Revision of Essay 3 is due. Conferences on Major Paper.** Bring the copies of your draft. Have a list of at least 3 specific questions regarding any aspect of your paper that you would like to discuss with the instructor. Be prepared to discuss your attention to thesis, organization, and use of examples in this paper, as well as documentation.

Th. Dec. 9—**Conferences on Major Paper.** Bring the copies of your draft. Have a list of at least 3 specific questions regarding any aspect of your paper that you would like to discuss with the instructor. Be prepared to discuss your attention to thesis, organization, and use of examples in this paper, as well as documentation.

T. Dec. 14: Final Major Research Papers are due at 7:30pm.